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## Our Competition.



HE prize for the best tune to "Hushed was the evening hymn," has been awarded to—

MR. ARTHUR G. COLBORN,  
BROOM HILL,  
STAPLETON,  
BRISTOL.

\*\*\*\*\*

### OUR NEXT COMPETITION.

We offer a prize of One Guinea for the best Christmas Carol. The following are the conditions:—

1. MSS. must be sent to the Editor at "Bryntirion," Grimston Avenue, Folkestone, on or before October 15th. The words must be non-copyright.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope containing the name and address of the writer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

\*\*\*\*\*

The Manchester Nonconformist Choir Union is going ahead in a most commendable manner. Sixty-three choirs have joined the Union, representing about 1,500 singers. The annual festival is to be given in the Free Trade Hall on October 19th, when a very interesting programme will be rendered. Dr. Watson has written a short cantata for soprano solo and chorus for this festival. A

choral and solo singing competition was held in the Botanical Gardens last month, when numerous competitors appeared. On December 14th "The Messiah" is to be given, several first-class vocalists and forty instrumentalists from the Hallé Orchestra being already engaged for the event. We very heartily congratulate the officials of this Union on their spirit of enterprise, and hope their varied efforts will meet with the abundant success they so richly deserve.

\*\*\*\*\*

"A Railway Manager" writes to the *Times* saying one cause of the rise in fares for singers attending the Crystal Palace festivals is that some singers sold their tickets, and thus the railway companies were defrauded. If this charge against the honesty of singers is true, and we cannot believe "A Railway Manager" would so write unless he had some foundation, the matter ought to be thoroughly sifted. To what choir did these offending singers belong? It ought to be possible to trace them. It is rather hard on those societies who are innocent that they should suffer as well as those who are guilty. Cannot this railway manager give the Choral Festivals Committee such information as would enable that Committee to go thoroughly into the matter? The members of the Committee are most anxious to prevent any dishonest dealing with the tickets in any way, and we are convinced they would readily fall in with any suggested scheme to remedy the evil if it really exists.

\*\*\*\*\*

With the September number of the *Organist's Magazine of Voluntaries*, volume V. is completed. The bound volume will be issued almost immediately, and may be had at the publishing office, 29, Paternoster Row, London, E.C.

## Passing Notes.



T looks as if we were going to have some lively correspondence on the question of whether Nonconformists ought to be represented on the Council of the Royal College of Organists. To my thinking there can be no doubt whatever as to the justice of the claim for representation. Nonconformist organists form a very large section of those who go forward for the College diplomas. This is so even in England. In Scotland the figures are proportionately much larger, since all the best posts are connected with the Presbyterian Churches. Why, then, should the College of Organists ignore the Nonconformist by refusing him a hearing in its official deliberations? It has been argued that if the Nonconformists were admitted to a place at the Council board the effect would be a lowering of the standard of the examinations. I don't see why that should follow. The inference, of course, is that Nonconformist organists are less efficient musicians than Church of England organists. But are they? They may know less about the traditions of the Anglican school of church music so called, but in technical ability, if not also in theoretical attainments, I believe that the best of them will compare favourably with the best of the Church of England men. Mr. W. T. Best was a Nonconformist organist at one time; and Dr. Peace, his successor at Liverpool, served as a Presbyterian organist for many years. The whole position of the R.C.O. is absurd. It takes the fees of Churchman and Dissenter alike, and both ought to have a say in its direction.

I cannot withhold my sympathy from the correspondent who sends to a contemporary a plaintive letter on the tyranny of the piano upstairs. The writer says she lives in a colony of hardened old offenders, who make the evenings hideous with their discordant noises; and she wishes to know what sort of punishment would suit such crimes as these, and particularly the offences of the person who devotes the Sunday to picking out hymn tunes with one finger upon a wheezy harmonium. I am not prepared to suggest a fitting mode of punishment. Probably if I were myself a sufferer I would deem even lynching too mild. But although I am not a sufferer, I can see that the offence of the amateur pianist is only too flagrant. One has only to walk down a quiet suburban street on a summer evening to realise how widespread is this musical malady. From every open window—and your amateur generally opens the window so that the passer-by may listen and admire—comes the tinkle tinkle of hesitating strummers, making a nuisance of the blessed air. It is a form of social tyranny, like those dreadful "At Homes" that one's wives will insist upon having. It might be a relief to the person of quiet habits and acute nervous organisation if the musical enthusiasm of the

exhausted itself by a reasonable hour of the night; but an ordinarily muscular amateur, if he or she gets only a little encouragement, can on occasion destroy the peace of an entire neighbourhood till long after midnight, when nerves are jaded and peace is impossible. I am quite convinced that in due time a sumptuary enactment will be passed against all amateur pianists who insist upon disturbing their neighbours. But we are not ripe for such an enactment just yet. The liberty of the subject must be respected.

A paragraph has been going the rounds announcing that the town of Salzburg has brought an action against the town of Modling to recover Mozart's skull, which, it is said, "is now on view at the latter place." The statement wants some explanation. I have always understood that nobody knew the exact spot where Mozart's remains are lying, and I am not aware that his grave was ever disturbed so as to allow anyone to become possessed of his skull. The facts as told by all the composer's biographers are briefly these: Mozart died on the 5th of December, 1791, and the interment took place on the 6th, in the cemetery of St. Mark, at Vienna. In the midst of the ceremony a violent storm broke forth, and the rain fell in such torrents that all the mourners and friends dispersed. The interment continued, and in the confusion the site of the grave was not remarked. None of Mozart's friends—and many of them were very rich—had thought of securing for him a private grave. He was buried in a common *fosse* with many others. A few days afterwards his widow tried to identify the place of sepulture and was unsuccessful. In 1859 the municipality of Vienna thought to render a tardy homage to the memory of the great composer: a monument was to be erected over his tomb. Then it was found that the tomb could not be identified. Up to that time no cross, no sign, no funeral emblem indicated the resting-place of Mozart. The municipality were resolved that this scandal should not continue. The fourth tomb at the right of the great cross in the cemetery was selected to have honour done to it as holding the dust of Mozart, and since 1859 it has been treated as Mozart's tomb. But is it Mozart's tomb? And in any case how can the people of Modling pretend that they have got the composer's skull?

If it had been some other composers' skulls that were on exhibition I could have understood it. Haydn's skull, for example. You remember how Johann Peter, the attendant of the royal and imperial prisons of Vienna, got hold of that interesting if somewhat grim relic? He bribed the sexton, and desecrated Haydn's grave. Peter ultimately got into financial straits, and then the skull was sold. The Rosenbaum bought it, and erected a monument



to it in his back garden! After many adventures the relic found its way to the anatomical museum at Vienna, where I believe it still remains. And then there was Donizetti's skull. For several years before his death Donizetti had shown signs of insanity, and so after his death the doctors made an autopsy to determine the state of the brain. When the operation was finished, Dr. Carcano secretly took possession of the upper part of the cranial vault, placed it quietly in his hat, and walked away with it unobserved. This was in 1848. In 1875, when Donizetti's remains were re-interred at Bergamo, the

skull was found to be missing, and the body was buried without it. Further inquiries showed that when Dr. Carcano died his goods were sold by auction, and the skull was bought for a few pence by a pork butcher, who used it as a money bowl! The pork butcher agreed to sell the relic at a profit, and it was bought by the municipality and placed in the library at Bergamo. Imagine the kind of person who would steal a skull and keep it as a relic! Beside him, the man who paid £790 for a molar of Sir Isaac Newton and set it in a ring is quite a respectable character. J. CUTHBERT HADDEN.



## Music at St. Andrew's Presbyterian Church, Eastbourne.

O a lover of the old-fashioned worship of the Free Churches, it is quite delightful in this pleasure-loving and prosperous town to see passing under the trees down the beautiful roads, streams of well-dressed people going to kirk. And it is such a comfortable, well-appointed kirk; the minister the Rev. R. C. Gillie, a true leader of men, devout, earnest, and eloquent. On two recent Sabbath evenings a visitor, curiously scanning the place, brings away a pleasant recollection of his impressive and helpful discourses. On the first occasion, led in his thought by the death of the Empress Frederick, he speaks of the ministry of pain, in words so wise and sympathetic, that none who sat there that quiet summer's eve will easily forget them. The second, a sermon on leisure, reminding us that in the present day our toil is more laborious, but our leisure more abundant, the most impressive words in his helpful and genial discourse being the exhortation most solemnly delivered: "Remember your leisure hour to keep it holy." Truly, while such men preach, the pulpit cannot be said to be a decaying power in our land.

But our visitor is specially interested in the music, and not being an up-to-date Presbyterian, is a little surprised to see, as the most prominent object in the kirk, *not* the pulpit, but—O shade of John Knox!—"the kist o' whistles," a great big pipe organ, with case and pipes decorated in harmony with the rest of the building, all quiet and in good taste, but very prominent. Just below the feet of the pipes, where the organist might be looked for, is a kind of witness box for the minister, who, being a tall and stately gentleman of fine presence, is almost touching the projecting woodwork over his head. On either side of him, *vis-à-vis*, on cross benches, sit the choir, a mixed voluntary choir, and down in front, a little below the level of the floor of the building, in a sort of glorified "table pew," sits the organist manipulating an elaborate scheme of mechanism, the console of a large modern organ, by Messrs. Bryceson, of Islington. The curious among the flock can see his manœuvring, and follow the mysterious movements with evident interest and appreciation, per-

haps the more so as the playing is so evidently *con amore* with both the gentlemen who lead the service of praise at St. Andrew's. For there are two organists, Mr. C. B. Ingham, the honorary organist, and Mr. C. W. Chambers, his assistant. On the first Sunday evening Mr. Chambers led the praise. He is efficient and sympathetic, and it is pleasant to hear the people joining heartily in the hymn singing. There is no chant or anthem. A good proportion of the worshippers take their own proper part in the harmony, singing from note. The subject chosen for the opening voluntary, Cowen's familiar "Children's Home," savoured just a little too much of the concert room to be fully acceptable, but the hymns were accompanied with taste, and the chastened memories of the Princess Royal and her brave and noble "Fritz" were soothed and elevated by the appropriate music, the congregation finally standing during the playing of the ever mournful Dead March in "Saul."

At a kindly interview during the week, Mr. Chambers explained that the organ was built to the specification of Mr. Ingham, whose enthusiasm and personal supervision have resulted in the erection of an instrument possessing many fine characteristics, and with mechanism enabling those familiar with it to produce some charming effects. The choir organ, as well as the swell, is enclosed in a swell box, and there are many excellent stops of light and agreeable tone; but to the lover of a full diapason quality there is something lacking. The player is helped in his registration by numerous composition pedals for groups of stops, and all the couplers are worked by pistons on the jamb between the manuals, very conveniently placed.

To see and hear Mr. Ingham himself, the visitor is seated very early in the empty church the following Sunday evening. Before the crowded congregation begins to make its appearance, fancy goes back to the days of long ago, to an old chapel in a narrow street in the "West End" of London. The seat changes to one in the table pew just under the projecting desk of the pulpit, where the reverend doctor thunders and argues with true Scotch pertinacity for over an hour at a time. The table pew is occupied by the professional quartett,

who sing to the seated congregation, few in number, though high in quality, as the world counts quality, a well-known duke, closely allied to royalty, being among them. In prayer-time the quartett, being English, sit or kneel, and the congregation stand. On no occasion do they interfere with the prerogative of the quartett by venturing to sing! The beautiful, quaint, unaccompanied paraphrases and short cathedral anthems are floating in memory's ear, when, lo!—a chromatic scale!—the organist has arrived. This is the first service after his vacation, and he is trying a favourite flute stop. A well-set and comely grey head is visible above the pew curtain. It belongs to the headmaster of a neighbouring school, who, as the honorary organist, shows himself to be a veritable amateur in the highest sense—a lover of music. His unconquerable modesty at an interview after the service absolutely precludes the insertion of his portrait. "No, no, I am quite sure that no one wishes to see my portrait following those of professional musicians." But some of us are tempted to ask if the true amateur is not sometimes the highest type of artist. In this case the organ accompaniments were certainly spontaneous and unconventional, perhaps a little wanting in dignity

at times. The natural effect was an occasional unsteadiness and uncertain attack on the part of the choir and congregation, the latter being most in evidence, and singing very heartily. The hymns, taken from the fine Church Hymnary, were "Onward Christian soldiers," "Fierce raged the tempest," and "For all the saints," the latter taken more slowly than we are accustomed to hear it. The only chant or anthem was the well-known setting of the Magnificat by Bennett. The harmonised portion was apparently sung by a quartett. It is to be hoped that the services will in time include other anthems, etc., of which there is so excellent a selection in the Hymnary.

The remembrance of the Sundays at St Andrew's brings pleasant thoughts of earnest preaching to those who are resting by the wayside on life's journey: of a service of praise led by those to whom music is an evident solace and charm: of a congregation to whom it was surely a means of grace; and in perforce rejoining the hurry and worry of London life, one visitor at least was tempted to sing the old verse:

"My willing soul would stay  
In such a frame as this,  
And sit and sing herself away  
To everlasting bliss."

### Advice to Students of Music.

**M**OST failures in music and in life spring from lack of faith in one's self. Knowledge should be acquired only with the end in view of changing it into unconscious faculty.

If you fail to make your own mind react on an element of knowledge, by producing something original with it, by adding it to, or subtracting it from another element or combination of elements, it will be of no value. In fact, it will injure your mind and destroy your will power. How? It will teach you to depend on others. Nothing so thoroughly destroys a man or a nation intellectually and ethically as a lack of self-dependence.

Teaching which fosters and constantly develops sincere faith in the pupil's own will and intellect is the only sort that is genuine. This faith must prove itself to be the genuine article by removing mountains of prejudice from the pupil's conscious and unconscious faculties.

To grasp the real features of one's own individuality is the chief fundamental means of attaining real culture. How can you learn this except by being put to test. CREATE SOMETHING in science, art, literature, music, or in some other realm. Correct reaction displays itself as it utilises knowledge by the eternal principles of creation.

Knowledge is like bread. It may be useful, it may be useless, or it may be injurious. A sane pupil seeks that which is useful and carefully guards his premises—his mind, and his fingers or voice—from vicious thieves of energy and time and money.

Love is the keynote of all knowledge; imposition is the dominant feature of all ignorance. When one

really loves music he will, sooner or later, find a way to grasp its laws. Real love is genius; mediocrity is a manifestation of selfishness; talent is a superficial appreciation of the virtues of learning. Wisdom is home-made.

Love is the guiding star of knowledge; knowledge is the food out of which the individual's will constructs wisdom by the aid of principles of reaction. All truth is good, it matters not what its source may be. If your mind can grasp it well enough to react on it, it will develop your mind as it becomes unconscious wisdom.

Knowledge is *not* power. Knowledge is only fuel by which power is generated according to the principles of reaction. Each person has two teachers: the chief one is himself, the other is experience. Other teachers may give us the benefit of their experience formulated into laws or rules. Originality is the offspring of experience and investigation. Every law of nature mastered is so much to humanity's credit. As an individual you should get entire use of this credit for the development of your own faculties. Here is your gymnasium. If you want real strength, do as much for *yourself* as you can by carefully training your mind to react on each copper of this credit. Then you may be able to discover new laws, thereby increasing humanity's credit again and again. This is the chief charm of life; this is love itself. Enthusiastic affection for anything that will educate us is the fuel which generates all invention and the dreams which beget hope.

What applies to life applies to art. Art simply holds the mirror up to nature.

## Music and Elocution in Our Churches.



"MUSICAL Congregationalist" contributes the following article to *The Examiner* of September 10th: Speaking broadly, it may safely be asserted that the Churches are by no means fully alive to the advantages to be derived from the divine art of music, and also the art of elocution in the services of the sanctuary. In fact, it is to be feared that, as a rule, both ministers and Church officers are sadly lacking in appreciating the immense possibilities of these arts in the uplifting of mankind generally.

Let it be understood at the outset that the writer would by no means undervalue the time-honoured place given to preaching, which doubtless has made the Free Churches the great power which they exert in the land at the present day; but preaching, as usually understood, is not the only kind of "sermon" which may be used in getting hold of the great heart of the masses and helping to instil in them a livelier sense of religious feeling and true reverence. Musical and elocutionary culture has advanced by leaps and bounds during late years, more especially, of course, amongst our young people, who are continually crying out for good musical services as well as sermons.

These are matters which should be studied very seriously by all those in authority in our places of worship throughout London and the provinces, if the interest in Church life is to be efficiently maintained by the rising generation. The many powerful attractions now put forward by the secular agencies in the way of Sunday concerts and lectures are making serious inroads in weaning the interest of young people away from Church-going, especially on Sunday evenings, and there is no doubt that the majority of ministers and deacons are utterly unaware as to the extent of this fast-growing influence, especially in London and many of the large provincial towns. The Albert Hall is usually thronged on Sunday afternoons by a crowd of people who are able to enjoy the best of music rendered by the string band of the Royal Artillery, as well as listening to the grand organ and songs of an uplifting nature, whilst at the Queen's Hall and most of the other great halls in Central London eager crowds gather to revel in the strains of the divine art.

In addition to this, we have the London County Council spending large sums of money for music in the parks on Sunday evenings, and at many of our popular seaside resorts, especially in the north, huge sums of money are expended in satisfying the great demand for music on the Sabbath. Only a few weeks ago a monster crowd of something like 25,000 persons attended a great open-air sacred concert given in Northampton's finest park at eight o'clock on a Sunday evening. A choir of nearly a hundred voices, made up from several of the local chapel choirs, sang such choruses as "The heavens are telling," "We will never bow down," and the

"Hallelujah Chorus," which were interspersed with a few well-chosen solos by a popular vocalist and several well-known hymns sung by the huge assembly. It was a truly inspiring and soul-thrilling musical service in every way, and made all the more effective by the presence of the Mayor and many members of the Corporation, under whose auspices the concert was arranged. Yes! and even the *collection* was not omitted, this part of the service being specially effective in that a good round sum was collected for the local hospitals. Here is an idea which many other towns would do well to follow out. Such things are mentioned here to show how much the people of the present day are able to appreciate music, and what great possibilities lie within reach of Church officers in filling churches which are now almost empty.

How much might also be done by a really fine elocutionist, whose *heart* is set aright, in reciting some magnificent poem or reading a selection from the "Pilgrim's Progress" in a Church service. This may perhaps shock some of our old-fashioned and strait-laced readers, but then it does us all good to be shocked occasionally; it wakes us up and moves us out of conventional ruts. Better something were done in this way in attracting outsiders than leave them to roam the streets, subjected to all kinds of bad influences. The Church should use all the arts in every possible way, and be thoroughly alive to their good offices as vehicles to carry the sword of the Spirit into the souls of men. Nor should this be confined to Sundays alone. Surely it is most lamentable to see on all hands such magnificent buildings and grand organs made such very little use of during the week. This utter waste of capital, so to speak, must strike the man in the street and the progressive business man very forcibly indeed. Mr. Carnegie would do a grand thing if, in doling out organs to the Scotch churches, he made it a condition the churches should be opened at least one night a week for the performance of good music. Such action would be a good incentive, and would doubtless create greater action in this respect in Church life generally. Immense service might also be rendered on week-nights by gifted elocutionists in rendering selections from our great authors, such as would promote greater interest in good reading amongst our young people, and also be a source of entertainment and amusement to church-goers in various ways.

In this, and many other ways, might the churches be made of far greater use during the long winter nights now fast approaching, and in some measure vie with the vast increasing secular agencies, music-halls, etc., with their doubtful associations, in catering for the amusement and enlightenment of the young people attending our churches.

FOR the great International Musical Competition, to be held at Lille next year, the Municipal Council has voted a sum of £6,000.

## The Tempo of the Hymn Tune.

BY ORLANDO A. MANSFIELD, Mus. Doc., Trinity University, Toronto; F.R.C.O.; L. Mus. L.C.M.;  
L. Mus. T.C.L.;

Author of "The Student's Harmony," etc., etc.



HE ground we hope to traverse in the course of the present article has been the scene of many conflicts—conflicts which, if innocent of bloodshed, have been by no means lacking in bitterness. In fact, until quite lately, the questions of the choice of the hymn tune and the rate at which it should be performed have provided a special preserve for the heresy hunters of Church music, and a glorious battlefield for conceited amateurs and meddlesome church officials. Until lately, we said, and that advisedly, for the almost universal adoption of denominational hymnals, in which every hymn is more or less suitably wedded to a tune, has deprived many a cantankerous critic of a field in which he or she could exhibit to advantage knowledge or ignorance (too often the latter) of what constitutes a correct musical taste. In other words, if we may be allowed to use another metaphor, our hare is now caught for us, and all that is left for us to do is to cook him. But this same cooking is a process attended with uncertainty, for the cooks are numerous, so numerous that not infrequently the dish is spoilt. As Dr. A. L. Peace says, there is no subject upon which so much diversity of musical opinion exists as upon the question of the tempo of the hymn tune.

Historically there is much to be said for this uncertainty. At the time of the English Reformation—the spring-time of English Psalmody and many other departments of musical, artistic, literary, and religious activity—there were no instruments for accurately recording the duration of musical beats. The day of the metronome had not even dawned, the bar line was practically non-existent, and everything relating to musical notation and printing was only just springing into life. Consequently there was no way by which the pace of Reformation Psalmody could be indicated, except in general musical terms, and we are, therefore, dependent upon conjecture or tradition for such information as we possess of the rate of Psalmody in those transitional times. Then we must not forget that as we advance into a higher stage of civilisation and culture there is a tendency to a more intense feeling which causes us to live at a higher pressure, and regard as slow the express speed of our forefathers. The influence of this tendency is felt in matters artistic as well as in matters social and religious, and there can be but little doubt that we express the tension of our feelings by the tempo of our song. Hence, as the centuries roll on we must expect to find a quickening of pace from which that of the hymn tune cannot hope to be exempt.

Some of the causes producing this accelerated tempo will be noticed presently, but there is one

historical incident which, in our humble opinion, throws considerable light upon the tempo of the hymn tune during the century immediately succeeding the English Reformation. This is the well-known tradition—or, we may almost say, commonly accepted fact—that Cromwell's infantry marched to battle with the strains of psalm tunes upon their lips. What these psalm tunes were we know very well. Among them would be the Old Hundredth, the production of Bourgeois, at Geneva, in 1552, and first published in this country in Knox's Anglo-Genevan Psalter, in 1561; while another would be the tune now known as St. Michael's. Now, according to the late Mr. Henry J. Lincoln, the first secretary and musical critic of the *Daily News*, who passed away on August 16th, at the age of eighty-six, with the ordinary march about 75 steps go to the minute, and with the quick march about 100. Assuming that two steps were taken by the psalm-singing soldiery to every note of the tune, each of these notes would be equal to about 40 or 54 on the modern metronome—perhaps even slower, as Cromwell's infantry, being more heavily accoutred than the modern foot soldier, would probably make slower progress. Now it is interesting to note in this connection that the beats in the chorales in Mendelssohn's "Elijah" and "St. Paul" are practically in agreement with this rate, "Cast thy burden" being noted  $J=52$ , while "To God on high" and "To Thee, O Lord" are both marked  $J=80$ , practically the same rate as the "Elijah" chorale. These rates were in all probability traditional, being taken from the chorale tempo of Mendelssohn's day, which, like the music itself, had not changed from Reformation times, and has continued even unto this present. In view of these facts we think it may be fairly taken as proven that the tempo of Reformation and pre-Restoration psalmody was practically identical with that which obtains in the average singing of the chorale in the Continental churches of to-day.

Some idea of what this singing is like may be gathered from a description of a visit paid to a Copenhagen church, in 1898, by Mr. J. Spencer Curwen. Says that eminent authority on matters psalmodic: "Germany, Denmark, and Sweden are still, to speak in English terms, singing Sternhold and Hopkins. In England we retain but few of the old psalms; Scotland keeps more. The pressing life of our people has burst the trammels of the rugged but often beautiful old metrical renderings, but on the Continent worshippers seem content to use them as a channel of religious emotion from childhood to old age. The singing at the Church of Our Lady (Freuskirke) was exceedingly slow. The six-line choral in A minor, **m l t d' t l t s m**, took eighteen minutes for the six verses, three

"Festival" Anthems, No. 23.

# SOUND THE LOUD TIMBREL.

## Chorus.

Words by MOORE.

Music by J. P. ATTWATER.

LONDON: "MUSICAL JOURNAL" OFFICE, 29, PATERNOSTER ROW. Price 3d.; Tonic Sol-fa, 1d.

*Brisk. ♩=138.*

**ORGAN.** *Gt. & Sw. Full, except Reeds & Mixtures.*

*No Ped.* *Ped. > > >> > >*

**CHORUS.** *f With vigour.*

**ALTO** Sound the loud tim - brel o'er E - gypt's dark sea! Je - ho - vah hath

**TENOR** Sound the loud tim - brel o'er E - gypt's dark sea! Je - ho - vah hath

**BASS.** Sound the loud tim - brel o'er E - gypt's dark sea! Je - ho - vah hath

*No Organ.* *Organ.*

The musical score consists of two systems of music. The first system, for organ, starts with a treble clef, a key signature of one flat, and a common time signature. It includes two staves: the upper staff for the main organ and the lower staff for the pedal organ. The organ part features sustained notes and chords, with the pedal part providing rhythmic support. The second system, for the chorus, starts with a bass clef, a key signature of one flat, and a common time signature. It includes four staves: soprano, alto, tenor, and bass. The vocal parts sing the same melody in unison. The vocal parts are labeled with their respective names (Soprano, Alto, Tenor, Bass) and the organ part is labeled 'ORGAN.' The score is annotated with 'f' for forte and 'With vigour.' for the dynamic of the vocal parts. The organ part includes dynamics 'No Ped.' and 'Ped. > > >> > >' indicating when the pedal should be used. The vocal parts include a dynamic 'f' and a tempo marking 'Brisk. ♩=138.'

Parts for Full Orchestra, also for Strings and Brass, may be hired.

SOUND THE LOUD TIMBREL

tri - umph'd ! His peo - ple are free ! Sing ! for the pride of the  
 tri - umph'd ! His peo - ple are free ! Sing ! for the pride of the  
 tri - umph'd ! His peo - ple are free ! Sing ! for the pride of the  
 tri - umph'd ! His peo - ple are free ! Sing ! for the pride of the

Ped. No Ped.

ty - rant is bro - ken ;

Ped. No Ped. Ped. Ped.

2nd TENOR. 1st TENOR. f

2nd BASS. 1st BASS. His cha - riots, his horse - men, all cres. f

His cha - riots, his cha - riots, his cha - riots, his horse - men, all

Gt. Diaps.

( 2 )

## SOUND THE LOUD TIMBREL.

*f*

all splen . . .

ff Full Gt.

No Ped. Ped. > > >

did, all splen . . . did, all splen . did, all splen . did and

did, all splen . . . did, all splen . . . did and

did, all splen . . . did, all splen . . . did and

did, all splen . . . did, all splen . . . did and

did, all splen . . . did, all splen . . . did and

mp p

brave. How vain was..... their boast . . . .

brave. How vain.....

brave. How vain was..... their boast . . . .

brave. How vain.....

Choir Full, except Reeds.

mp

Ped. to Choir.

## SOUND THE LOUD TIMBREL.

### SOUND THE LOUD TIMBREL.



## SOUND THE LOUD TIMBREL.

molto rit. > cres. >

breath was our sword, His breath was our sword.

molto rit. > cres. >

breath was our sword, His breath was our sword.

molto rit. > cres. >

breath was our sword, His breath was our sword.

molto rit. > cres. >

breath was our sword, His breath was our sword.

No Organ.

No Reeds. Org.

## SEMI-CHORUS (OR QUARTET).

Andante con espress.  $\text{♩} = 92$ .

Who shall re - turn, to tell E - gypt the sto - ry, Of those she sent

Who shall re - turn, to tell E - gypt the sto - ry, Of those she sent

Who shall re - turn, to tell E - gypt the sto - ry, Of those she sent

Who shall re - turn, to tell E - gypt the sto - ry, Of those she sent

dim. cres.

forth in the hour of her pride! For the Lord hath look'd out from His

dim. cres.

forth in the hour of her pride! For the Lord hath look'd out from His

dim. cres.

forth in the hour of her pride! For the Lord hath look'd out from His

forth in the hour of her pride! For the Lord hath look'd out from His

Gt. 8ft. Flute.

No Ped.

SOUND THE LOUD TIMBREL.

pil - lar of glo - ry, And all her brave thou - sands are dash'd in the  
 pil - lar of glo - ry, And all her brave thou - sands are dash'd in the  
 pil - lar of glo - ry, And all her brave thou - sands are dash'd in the  
 pil - lar of glo - ry, And all her brave thou - sands are dash'd in the  
 tide; For the Lord hath look'd out from His pil - lar of glo - ry, And  
 tide; For the Lord hath look'd out from His pil - lar of glo - ry, And  
 tide; For the Lord hath look'd out from His pil - lar of glo - ry, And  
 tide; For the Lord hath look'd out from His pil - lar of glo - ry, And  
 all her brave thou - sands are dash'd, are dash'd in the tide.  
 all her brave thou - sands are dash'd, are dash'd in the tide.  
 all her brave thou - sands are dash'd, are dash'd in the tide.  
 all her brave thou - sands are dash'd, are dash'd in the tide.  
 a tempo.  
 Gt. Diaps.  
 Ped. 

## SOUND THE LOUD TIMBREL.

*f a tempo primo.*

Sound the loud tim-brel o'er E-gypt's dark  
*rit.* *Soft Swell.* *No Organ.*  
*No Ped.* *Ped.*

*cres.*  
sea ! Je - ho - vah hath tri - umph'd ! His peo - ple are free !  
*cres.*  
sea ! Je - ho - vah hath tri - umph'd ! His peo - ple are free !  
*cres.*  
sea ! Je - ho - vah hath tri - umph'd ! His peo - ple are free !  
*cres.*  
sea ! Je - ho - vah hath tri - umph'd ! His peo - ple are free !.....

*Org.*  
*f Gt.* *cres.*  
*Ped.*

*ff Maestoso.*  
Sound the loud tim - brel, Sound the loud tim - brel, Je - ho - vah hath  
Sound the loud tim - brel, Sound the loud tim - brel, Je - ho - vah hath  
Sound the loud tim - brel, Sound the loud tim - brel, Je - ho - vah hath  
Sound the tim - brel, Sound the tim - brel, Je - ho - vah hath  
*ff Maestoso.*

*ff*  
*No Ped.*

SOUND THE LOUD TIMBREL.

molto rit.

tri - umph'd ! His peo - ple are free ! His peo - - ple are  
 molto rit. tri - umph'd ! His peo - ple are free ! His peo - - ple are  
 tri - umph'd ! His peo - ple are free ! His peo - - ple are  
 molto rit. tri - umph'd ! His peo - ple are free ! His peo - - ple are  
 tri - umph'd ! His peo - ple are free ! His peo - - ple are  
 molto rit.

ff > a tempo.

Full Organ. a tempo.

Ped.

free ! .....

free ! .....

free ! .....

free ! .....

No Ped. Ped.

# MUSIC FOR A YEAR FREE OF COST.

THE Publisher of "THE NONCONFORMIST MUSICAL JOURNAL" receives from time to time many testimonies from enthusiastic Choirmasters who find pleasure and profit by the adoption of a monthly subscription for each member of the Choir. The Supplements make a welcome addition to the Choir Library; and the Magazine portion contains items of interest and helpful papers which every Choir member will value.

The following is from the Annual Report of the Independent Wesleyan Choir, Rushden :—

*It was decided to continue the purchase of "The Nonconformist Musical Journal," the reading matter to be presented to the members of the Choir. Mr. J. Mackness (Choirmaster) spoke in high terms of the Journal, not only as a means of keeping the Choir supplied with good music at a cheap rate, but also as a good educational magazine.*

• In order to assist Choirs who are desirous of adopting the Journal for twelve months, the following offer will remain open until October 15th, 1901 :—

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*J. G. CARTER.*

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minutes to each verse. This will hardly be credited, but it is the fact. I noticed a lady near me. She took breath as a rule at every other note, never less often than at every third. Nevertheless, the effect was very sweet and devotional. Of course, we were seated during the singing, as everywhere in the Lutheran service."

Another confirmation of our statement as to the probable slow tempo of early English psalmody is afforded us in the practice of the Presbyterian churches of Scotland, in which, until quite recently, the Reformation tempo seemed to have been perpetuated as far as this country is concerned. In his "Studies in Worship Music," Mr. Curwen, speaking of Scotch psalmody during the early part of the last century, says: "The utmost point of slowness was reached." Two seconds to each note (M.30) being a common speed, only parts of the psalm could be sung—perhaps twelve to sixteen lines, never more than twenty. This state of things, according to our authority, lasted until about 1850. Even then it survived in the Highlands, and Mr. Cuthbert Hadden relates that Mr. Curwen timed the performance of a choir at Tain, in 1884, and the tune "French," with the precentor's lining out and with all the traditional twists and turns by the congregation, took three minutes for one verse. "No wonder," says Mr. Hadden, "the Highland Sunday services are so protracted."

During the Commonwealth period the Puritan practice of psalm-singing had obtained such a firm hold upon the affections of the people that its discontinuance during divine service became almost an impossibility. And as organs came to be re-erected and rebuilt, their use in accompanying the psalm tunes became general. But although "light and galliardising notes" were, according to Jeremy Collier, characteristic of the organ-playing of the day, this frivolous style does not seem to have done much to quicken the pace of the metrical psalmody of the century following the Restoration. Thus Watts, in the preface to his *Psalmes*, issued in 1719, says: "It were to be wished that we might not dwell so long upon every single note, and produce the syllables to such a tiresome extent, with a constant uniformity of time, which disgraces the music, and puts the congregation quite out of breath in singing four or five stanzas; whereas if the manner of singing were but reformed to a greater speed in the pronunciation we might often enjoy the pleasure of a longer psalm with less expense of time and breath, and our psalmody would be more agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourselves."

There can be no doubt but that the introduction of modern hymns stimulated the tempo, owing to the more forceful and elegant language as well as the varied metres contained in the former. But the progress was painfully slow, as is evidenced by the fact that, half a century after Dr. Watts's protest, Wesley, in his "Minutes" of 1768, directed: "Do not suffer the people to sing too slow. This invariably tends to formality, and is brought in by

those who have very strong or very weak voices. Is it not possible that all the Methodists in the nation shall sing equally quick?" In the preface to his "Sacred Harmony" Wesley again returns to the charge. "Take care," says he, "you sing not too slow. This drawling Way naturally steals on all who are lazy, and it is high Time to drive it out from among us, and sing all our Tunes just as quick as we did at first." This testimony from a man of Wesley's dictatorial disposition and unmusical temperament is remarkable. A man who regarded an organ voluntary as an "unreasonable and unmeaning impertinence," and only approved of organs in churches on condition that they were "neither seen nor heard," is scarcely the sort of individual one would expect to find protesting against unattractive psalmody.

But not even the old Methodist fire was found strong enough to burn up that great abuse of psalmody, the adoption of too slow a tempo. This was consumed by the more gradual but far more effective process of general musical education, coupled with the introduction of improved organs, more competent executants, more expressive and varied hymns, and the development of the modern hymn tune, in which the introduction of a more chromatic style of harmony and more striking and characteristic rhythms has almost compelled an accelerated method of performance. At the same time, it must not be imagined that the average tempo of to-day was a thing of sudden growth. On the contrary, its adoption was resisted by some of our best English church musicians, perhaps not so much because they personally objected to a more rapid tempo, but "they doubted whereunto this would grow," and, consequently, were desirous of confining the forward movement within reasonable limits. To us, however, it seems as if their timidity amounted at times to a kind of prejudice. For instance, take the late Henry Smart, in our opinion the greatest composer of English organ music, whose views on psalmodic tempo are thus described by Mr. J. Spencer Curwen: "We take down a metronome, and Mr. Smart goes to the pianoforte, while we try to fix his time for one or two standard psalm tunes. After several attempts, he is satisfied when the index stands at 45 for the "Old Hundredth," at 60 for "Hanover," and at 48 (to a semibreve, or two beats to the measure) for his own tune, "The pilgrims of the night." Speaking of this last tune he says: "I have heard it rattled off like a jig. To think that people who call themselves musicians can't feel a thing better than that! This fast singing is the essence of vulgarity." It is interesting to notice that the very conservative tempo favoured by Smart is practically, as far as the "Old Hundredth" is concerned, that of Cromwellian psalmody and the modern German chorale tempo. And, further, it has the support of the late Professor Sir George Macfarren, who, in his treatment of the tune in question, in his oratorio "The Resurrection," gives as his tempo M. 60, and for "Hanover," which he has introduced into his oratorio "St. John the Baptist," M. 60.

(To be continued.)

## Minatures.

### CHRIST CHURCH (CONGREGATIONAL), LLANDUDNO.

Wales abounds with chapels of many denominations, and in such places as Llandudno, a Welsh and an English chapel of each sect is usually found. Christ Church, which is the English Congregational, is one of the most modern Nonconformist churches in the town.

For many years the Rev. R. Parry, an eminent Welsh bard, was minister. At present the church is under the pastoral care of the Rev. J. Irvon Davies, an eloquent and interesting preacher of the real Welsh type. He takes much interest in the music and sings with vigour himself. His wife (who, unhappily, has for some months past been laid aside by illness) is a vocalist of considerable ability, and devotes much attention to the music of the church.

The organist and choirmaster is Mr. Lawrence H. Summerfield, a professional player of much executive ability. His voluntaries are well selected and played with very good taste. His accompaniments, too, are judicious. We would, however, suggest that the same method should at all times be observed between the verses. Sometimes Mr. Summerfield sustains the keynote between the verses and sometimes makes a distinct stop. The congregation are thus uncertain as to when to begin.

The organ is not very good, but we hear that as soon as funds will permit, a larger instrument is to be procured.

The choir is very efficient, several members being capable soloists. There are about thirty members, but, as at almost every other seaside resort, they attend better out of the season, when they are less busy. During the winter several works are given, "The Song of Miriam" being the first one to be performed next winter.

Mr. Summerfield considers the congregational singing much better in winter than in summer. Though the visitors sing heartily, coming from so many congregations they have various styles, and it is a little difficult to keep them all together.

The evening service is closed with the Vesper Hymn, to a very nice setting by Mr. Summerfield, which deserves to be more widely known.

### ENGLISH WESLEYAN CHURCH, LLANDUDNO.

This is certainly the most handsome church in Llandudno, and is likewise the most comfortable. The architect had an eye for proportion when he drew the plans. Internally it is roomy and very neatly decorated. We are not surprised to find it one of the most attractive places of worship in the town.

The present minister is the Rev. W. Potts, and under his care the various organisations are flourishing.

The music is now undergoing changes which promise to result very shortly in an excellent Service of Praise being provided. A sweet-toned and most suitable organ by Messrs. Young and Co. has recently

been put in the chancel, and at this instrument Miss Bristol presides with much ability. She is very careful in her work and plays with much taste. In the hymns she accompanies and supports the congregation with good taste and judgment.

Mr. Webb is the choirmaster, and from what we could gather, he is the right man in the right place. Both he and Miss Bristol have only recently taken up the work here, but it is clear they will accomplish much.

The choir numbers thirty-seven members, and their attendance is very regular. The singing is so thoroughly congregational that there is very little opportunity to hear the choir alone. The musical part of the service consists of four hymns and a canticle or an anthem. The canticle, however, is sung to a chant. During the coming winter it is intended to work hard to improve the church music.

We were glad to notice that the choir enter the church together from their vestry. They also all rise together at the beginning of the last line of the tune as it is being "given out." "Amen" is sung after every hymn, and a Vesper after the Benediction at evening service. Miss Bristol plays a few bars on a very soft organ after each hymn while the congregation become seated. Everything is done "decently and in order" in this church. We are not surprised to know that there is always a very good congregation, but in the season it is packed.

With such leaders as Mr. Webb and Miss Bristol, and with so much of the Welsh musical enthusiasm at hand to draw upon, we look forward to the music at this church becoming of a very high order.

### CONGREGATIONAL CHURCH, BRIDGNORTH.

This is one of the 1662 churches, and was formed by the then Rector of St. Leonards, who was ejected. Ever since that time the cause has been the centre of much influence in the town.

The present pastor is the Rev. E. Elliot, a young man of much power, and greatly beloved by his people.

For years the music suffered from want of an adequate organ, but in 1899 this defect was remedied by a sweet-toned instrument being erected by Messrs. Nicholson and Co., of Worcester. Mr. Colin McMichael—the clever son of a worthy father—is the honorary organist and choirmaster, and right heartily and efficiently does he work in the interests of the church. He is an able musician and his enthusiasm is unbounded. No wonder, therefore, he gets some capital workers to help him.

The choir of twenty-one voices is decidedly a good one, the treble voices especially being above the average. The members have recently undertaken to pay for the tuning and blowing of the organ. To meet this expense a series of monthly concerts will be given during the winter. This is an excellent example to set.

The Congregational Church Hymnal is the book

in use here, and besides four hymns, a chant and an anthem are given at every service.

Mr. McMichael was the first to take up the idea of forming a local Choir Union. His efforts have

been crowned with much success, and as conductor he has a very capable body of singers under his baton. In spite of the railway troubles, a large number have attended the Crystal Palace Festival the last two years.



## Voice and Temperament in Selection of Songs.

**H**OR teachers with a large number of pupils, the selection of music is an arduous task, involving as it does time, thought, and experience. The majority of pupils by no means appreciate the importance and significance of this branch of the teacher's work, and when by chance they hear at a concert some song or ballad which pleases them, they generally want to get it at once and study it with the teacher.

The only thing they think about is whether it may be too high or too low, and oftentimes the first information the teacher has of the matter, is when the pupil brings the song to the studio, and amid a gushing description of the singer, the song, and the manner in which it was sung, together with its effect on those who heard it, begs that she may study it at once, reinforcing the request by remarking that it only runs up or down to such a note, and it's just simply lovely.

Now that is all very well, and it is possible that the student may at times hit upon a song just suited to the voice and temperament, but it is not the way to select a song. A student taking up a song in such a way is generally in a hypnotised condition, as far as that song is concerned. By which I mean that the picture constantly before his mind during the study of the song, is that of the effect made on him at the first hearing, and all his study resolves itself into a mere effort to reproduce the same impression on himself, under the idea that he is producing the same effect on his hearers.

In this way the song is never really studied on its own merits at all, and its value as a factor in the musical education of the student is lost.

It is just from its value as a factor in the musical education of the student that the selection of songs is to be considered.

The teacher in the course of his experience finds that certain songs are good to induce certain effects, and others are best sung by a certain quality of voice, while others are good for all voices; these songs he regards somewhat in the light of supplementary exercises. They are designed to correct certain defects, which declare themselves as soon as the student begins to use connected words, and there are generally a number of such songs for each quality of voice, adapted by the experience of the teacher to correct such defects, as the differing temperaments of the pupils may bring to light in the effort of expression and interpretation.

Not enough attention is given to the individu-

ality of temperament, and the not less marked individuality in the quality of voices. We treat voices too generally; for instance, sopranos should be divided into three classes, *i.e.*, light, dramatic, and mezzocarratere; this last being between the two former, leaning more to one or the other as the case may be, although generally having more of the quality of the light than the dramatic.

These voices should be developed along distinct lines as soon as songs are reached, and it is here that the discriminating power of the teacher is called upon in the selection of suitable pieces.

The students, when left to themselves, as they too often are, make the mistakes incident to bad taste and a poor musical education. They want to get something popular and within their range, and the result is that a light soprano often wants to study the "Holy City," and such is the vitiating effect of popularity on musical taste that she is often allowed to do it.

The education of light sopranos is best carried on by a judicious selection of florid arias from the old operas, interspersed with some of the old English songs, like "Bid me Discourse," by Bishop. Then there are many effective waltz songs. These perfect the musical mechanism of the voice, and very often the temperament of a light soprano stops here, but if it gets beyond and develops any depth for the expression of sentiment, then a selection of Schubert's songs is a splendid thing to develop the artistic sense.

After such a course the student will be better prepared to make her own selection among the modern composers, and the wish to shine in the reflected glory of a popular song will be modified by the knowledge of what the voice appears to the best effect in.

For a dramatic soprano the selection of songs will be entirely different, but in order to give the student a comprehensive idea of what the dramatic quality of voice can be made to portray, some arias from the Verdi operas should be studied, then, for artistic word expression, Schubert is again in order. Dramatic sopranos sometimes develop splendid agility, and this should be considered in the selection of songs, together with the dramatic temperament.

A certain amount of operatic work is strongly to be recommended for all voices, with the exception of those to which the operatic style is entirely unsuited; and this is so because the study of arias and scenes from the old operas is eminently calculated

not only to give greater development to the voice, but also to broaden and develop the musical temperament, as well as to impart comprehensive ideas of musical phrasing and breath control to a far greater extent than can be attained when the student is limited to songs and ballads.

The effect of a little judicious operatic training becomes quickly perceptible in the manner in which the student treats a song. He manages to get more out of it and give it a touch of reality by imbuing it with his own individuality for the time, instead of singing with a false and strained affection, to which so many of our young singers are liable.

This affectation is the result of self-consciousness; the student cannot forget himself while singing, and in the study of songs it is difficult to overcome this and develop the proper feeling of naturalness and

spontaneity, but a little operatic training is a great help in this respect.

The difference in tenor voices is naturally very marked between the lyric and tenor robusto, but I fear this difference is too often lost sight of in the training and development. They are both allowed to sing the same order of songs, the only difference being that the robust feels more or less obliged to shout, while the lyric is sorry he can't; but he gets a sort of revenge by singing falsetto.

There is the aesthetic side of the nature to be considered, the temperament or lack of it, the quality of voice, its strong and comparatively weak points, limited or extended range, capacity of expansion, musical intelligence of the student; all these things come up in the experience of the teacher and influence him in the selection of work for the pupil.

### Playing from Memory.

LISZT was the first pianist who played whole programmes by heart. Weber seems to have been the first conductor who was able to get along without a score. An accident proved this. At Dresden, one evening, Mozart's "Magic Flute" was to be given, conducted by Weber. The moment to commence was drawing near, when it was observed that the score of the opera had not been placed on the director's desk. Great consternation was among the musicians. The Court was expected to arrive at any moment, and the orchestra well knew that Frederick August would be enraged did their instruments not burst into harmony as soon as he appeared. The anxiety extended to the audience;

Caroline, the wife of Weber, looked at the empty desk before her husband with agitation. Weber saw the danger, but he smiled, and, without losing sangfroid, sent someone to search for the score; but the Court entered at about the same instant. Weber glanced at his trembling wife to reassure her, grasped his baton, gave the signal to begin, and conducted the entire first act of the opera from memory, without a note of the music, with his usual vigour and ability, even amusing the orchestra by pretending to turn the pages at the proper moment. The affair soon became noised about, and reached the ears of the Royal family, who personally overwhelmed Weber with compliments.

### Echoes from the Churches.

*A copy of "Musicians and their Compositions," by J. R. Griffiths, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. H. J. Targett.*

#### METROPOLITAN.

LAMBETH.—On the occasion of the marriage of Mr. J. R. Griffiths, Mus. Bac., organist of Christ Church, Westminster Bridge Road, he and Mrs. Griffiths have been presented with a handsome table lamp by the members and workers of the Girls' Institute, and with an elegant marble clock by the members of the Church Choir.

STOKE NEWINGTON.—Harvest Festival services were held at Devonshire Square Baptist Church on Sunday, 15th ult., conducted by Rev. G. P. McKay. The anthem at morning service was "O come, let us sing" (Tours), and in the evening, "Sing to the Lord of harvest" (Mauder). The evening service was followed by a short musical service, to which the majority of the congregation remained. The opening anthem was "O Lord, how manifold" (Barnby), followed by a solo, "A Dream of Paradise" (Gray), tastefully sung by Mr. E. A. Peppin. Two more anthems were rendered, "Thrust in thy sickle" (Adams) and "Ye shall dwell in the land" (Stainer), the solos therein being taken by members of the choir; and between these items the large audience joined very heartily in the harvest song, "We plough the fields." The service closed with the hymn, "Now thank we all our God."

#### PROVINCIAL.

BESSES, N. MANCHESTER.—The Harvest Thanksgiving Services were held in the Congregational Church on Sunday, the 8th ult., the preacher morning and evening being the Rev. Peter Carrotte, of Swinton. The church was ornately decorated, the supply of harvest material being plentiful and choice. The attendance was good, and the congregations joined most heartily in singing the appropriate hymns, etc., selected for the occasion. The choir, under the direction of Mr. Leaver, the organist and choirmaster, sang the following music: Morning, Introit, "O come, let us worship" (Horner), "Our Lord's Prayer" (A. W. Fletcher), anthem, "The glory of the Lord" (Charles Darnton), offertory sentences, "He that soweth little," "While we have time" (T. Mee Pattison), Three-fold Amen (unaccompanied) (Dr. Naylor). Evening, Introit, "This is the day" (A. R. Gaul), "Our Lord's Prayer" (unaccompanied) (G. A. Blackburn), anthem, "Ye shall go out with joy" (Sir Joseph Barnby), offertory sentences, "Let your light so shine," "Lay not up for yourselves" (Sir George C. Martin), vespers (unaccompanied), "Humbly on our knees" (W. H. Maxfield, Mus. Bac). A collection was made at each service in aid of the church funds.

BRIGHOUSE.—The Harvest Festival in connection with the Primitive Methodist Chapel was held on Sunday, September 1st, when excellent sermons were preached by William Robinson, Esq., of Elland. The chapel was tastefully decorated with flowers, fruit, etc., and presented a pleasing and refreshing appearance. In the afternoon the choir gave a musical service, solos being sung by Miss Florence Crowther, "The Better Land" (Jude), Miss Bairstow, "The Gift," and Mr. L. Wadsworth, "The Lost Chord" (Sullivan), Mr. A. Morton also singing the solo in the anthem, "Seek ye the Lord," by Dr. Roberts. The following anthems were also well rendered: "Praise ye the Lord" (Joseph Hey), "I will sing of the mercies" (C. Darnton), "I will give thanks" (J. E. Richardson), "My Shepherd will supply" (G. Lister). In the middle of the service Mr. Robinson delivered a short address, after which the congregation heartily joined in singing a well-known hymn. The choir finished a good service by singing Handel's "And the glory." The choir also rendered special music at the morning and evening services; in the morning G. Lister's "My Shepherd will supply" being sung, Mr. F. Bottomley and Miss Bairstow ably singing the duet; and in the evening Dr. Roberts' "Seek ye the Lord" being repeated, Mr. Morton doing full justice to the solo. The anthem, "Abide with me" (A. R. Meale, A.R.C.O.), was also well rendered. Mr. C. Fawcett was in his accustomed place at the organ, and ably accompanied the singing throughout. The festival was a decided success, the proceeds going to the funds of a new organ.

CODNOR.—On Sunday, August 25th, the U.M.F.C. Bethesda Choir held their annual festival, when Mr. Mellor, of Morehay, gave two very able discourses. In the afternoon an organ recital was given by Mr. Thomas Horridge, of Ilkeston, his programme including Andante in F (L. Wely), "Chorus of Angels" (Scotson Clarke), and "The Nuns' Chant" (W. Mason), which were played in a very skilful manner. Mr. Horridge also presided at the organ at the morning and evening services. The choir sang Maunders' Te Deum at the morning service, and the anthem, "The Lord is my Shepherd" (Leslie), at the afternoon recital, the tenor solo by Mr. J. Smith and the duet by Mrs. and Master Steeples being very nicely sung. The concluding chorus was splendidly rendered. The evening anthem was Stainer's "Ye shall dwell in the land," the bass solo being exceedingly well sung by Mr. Albert Leake. Mr. J. A. Enstock contributed the solo "Galilee" (Adams) with his usual ability, and Sister Evelyn, of Bowron House, gave "The Better Land" (Cowen) and "Calvary" (Rodney) with much taste. The Lord's Prayer was sung to H. E. Nichols' first setting, and the Vesper Hymn was W. H. Maxfield's prize composition. A special feature at the afternoon and evening services was the singing of the Langley Mill Orpheus Quartette Party, their selections including Dr. J. F. Bridge's setting of Tennyson's last poem, "Crossing the Bar."

FALMOUTH.—A new organ, containing thirty stops and 1,266 pipes, has just been opened at Emmanuel Baptist Church. A dedication service was conducted on September 12th by the pastor. In the evening an organ recital was given by Mr. David Clegg to a large audience. On Sunday last (15th) the morning service was attended by the Mayor, magistrates, and Corporation of Falmouth. Rev. A. M. Nickalls (pastor) preached the sermon.

GLASTONBURY.—A very pleasant function took place at the week-night service on the 22nd August,

when the sum of five guineas was handed to Mr. W. Chamberlain in the name of the church and congregation as a slight acknowledgment of his services as organist. In doing so, reference was made to Mr. Chamberlain's well-known musical talent, and to his unfailing readiness and reliability. The Harvest Thanksgiving Services in connection with the church were held on Wednesday, September 11th, 1901. Prior to the evening service a short organ recital was given to a large and appreciative audience. The programme consisted of the following pieces: Postlude (C. H. Rinck), Allegro Pomposo in D (C. Vincent), Praejudium II, and Fuga II. (Mendelssohn), Prelude (C. J. Frost), Fantasia, "Deus Tibi Laus et Honor" (Mozart).

GLoucester.—On Sunday, September 15th, the annual Harvest Festival was held in Southgate Congregational Church. The building was tastefully decorated with flowers, corn, and fruit. Excellent sermons were preached by the pastor, Rev. Sidney T. Comer, and collections made for the Building Fund. The musical feature of the day was the introduction of the new cantata, composed by Mr. A. Berridge, "A Harvest Song of Praise." This proved most effective and satisfactory, the morning rendering being so good that it was repeated in the evening with equally successful results. The cantata is an admirable composition for its purpose, the words being judiciously selected, and the musical setting pleasing, appropriate, and effective. There is a charming variety in the various portions, quartet, duet, and solos alternating with the choruses, not omitting hymns, in which the congregation join, and the whole is well within the capacity of any intelligent choir. On the present occasion the cantata was woven into the service instead of being performed straight through at once, and it thus supplied the place of the musical items which ordinarily form the order of service, and the effect was highly satisfactory in every way. General and hearty commendation of the singing was expressed on all sides. The solo portions were all well sustained by members of the choir, and the choruses went with a crispness and vigour which did credit to all concerned, the whole being under the direction of the organist, Mr. Franklin Higgs. The congregation were supplied with copies of the words, and were thus enabled to follow the cantata throughout.

HORBURY.—The anniversary services in connection with the Primitive Methodist Church were held on Sunday, September 1st. The Rev. Charles Dudley, of Barnsley, occupied the pulpit morning and evening, and preached to large congregations. In the afternoon a musical service was given by the choir, and was a treat to those who had the pleasure of hearing it. The service was presided over by the Rev. J. O. Jones (Congregational minister), and commenced with the singing of the well-known hymn, "Praise ye the Lord," sung to the popular tune "Accrington," the congregation joining heartily in the singing. The Rev. J. O. Jones then offered up prayer, and afterwards, in a few and well-chosen remarks, told the congregation that he was there expecting, with them, a musical treat, and indeed it would be a rare thing if this choir failed to delight their listeners by their excellent singing. The following programme is well worthy of mention owing to the manner in which the anthems, etc., were sung, and reflects great credit on their worthy and painstaking choirmaster, Mr. W. Reeve, who has held the post for a number of years, and whose heart is in his work. The choir opened with the anthem, "Awake up, my glory" (Barnby), after which Mrs. Wilson

sang Liddle's "Abide with me" with much expression. Then followed the anthem, "Come unto Him" (Gounod), afterwards a tenor solo from Mr. J. H. Wood, "My hope is in the everlasting," followed by the anthem, "Praise the Lord, O Jerusalem" (Mauder). Mr. G. W. Baines delighted the congregation by the smart playing of Pleyel's Hymn with variations, and which plainly showed him at home on the organ. The anthem, "Lead, kindly light," arranged from "Pinsuti" by Marchant, was sung, Miss A. Goldthorpe taking the soprano solos very sweetly. Mr. J. Bennett (bass) also contributed the solo, "Fear not, O Israel," and was afterwards heard to advantage in the anthem, "Ye shall dwell in the land" (Stainer), Miss F. Teall singing the treble solo. The evening service was also of an interesting character, the choir singing the anthem, "O for a closer walk with God" (Myles B. Foster). Mrs. Wilson again sang the solo with much fervour. The hymn-singing was very good, some well-known tunes being sung, and the singing of the Vesper Hymn brought the day's services to a close. The collections amounted to over £15.

MIDDLESBROUGH.—An excellent organ by Messrs. P. Conacher and Co. was opened in the Primitive Methodist Chapel, Linthorpe Road, on September 11th. A recital was given by Mr. J. Foggitt, Miss Tyas being the vocalist. On September 15th Mr. J. M. Parkinson gave a second recital. Songs were given by Miss Morton and Mr. W. Harper, and the choir sang several anthems.

OUTLANE, N. HUDDERSFIELD.—The Harvest Festival in connection with the Wesleyan Chapel was held on Sunday, September 15th, when sermons were preached in the morning by Rev. G. Sykes; afternoon, Rev. G. Woodcock; evening, Mr. J. W. Hoyle. The following anthems by J. H. Mauder were rendered by the choir: morning, "While the earth remaineth"; afternoon, "O worship the King" (solo by Miss Bottomley); evening, "Sing to the Lord of harvest" (solo by Mr. E. Boothroyd). Mr. J. W. Batley presided at the organ. The chapel was beautifully decorated for the occasion.

SALISBURY.—The Harvest Festival at the Brown Street Baptist Church was celebrated on Sunday, September 15th, when the pastor, the Rev. A. J. Edwards, preached appropriate sermons morning and evening. The services of the day were of a very bright character throughout. In addition to suitable harvest hymns, the choir gave, at the morning service, an effective rendering of Walter Spinney's beautiful anthem, "He watereth the hills," the unaccompanied passage being very tastefully sung. In the afternoon a special flower service was held in the chapel in connection with the school, when the choir, assisted by some of the scholars and a few friends, sang Arthur Berridge's new cantata, "A Harvest Song of Praise." The solos, etc., were taken by Miss Bessie Hutchens, Miss Lillian Pinkham, and Miss Elsie Silk (members of the church choir), all of whom most efficiently rendered the music allotted them, Misses Pinkham and Silk giving a charming rendering of the duet, "While the earth remaineth." The choruses were all sung in fine style, the various numbers being given in a vigorous and yet tasteful manner. The cantata as a whole proved to be an extremely pretty little work, members of the congregation expressing themselves delighted with it. The evening service was a fitting termination to the day's proceedings. The music included Mauder's Benedicite in A, and the same composer's anthem, "It is a thing most wonderful."

which was sung by choir and congregation. The soprano solo in this anthem was feelingly sung by Miss Pinkham. During the collection the concluding chorus from the cantata was repeated by request. An exceedingly bright and happy day's services were brought to a conclusion by the organist, Mr. H. J. Targett, playing as a concluding voluntary "The heavens are telling."

SELLY OAK, BIRMINGHAM.—On Wednesday, September 11th, the Primitive Methodist Choir held their annual meeting. A tea, very nicely prepared by the lady members of committee, was very much enjoyed, after which the conductor, Mr. T. Proverbs, congratulated the choir on the amount and quality of work done by them during the preceding twelve months. They had met on 208 occasions. Mr. W. Wheatley headed the list of attendances with 193, while Master Albert Wheatley was a good second with 191. The total average attendance was 143. The secretary, Mr. A. Wood, in referring to the very extensive and successful work accomplished, said that great praise was due to their worthy conductor, Mr. T. Proverbs, and their accomplished organist, Miss Proverbs. The treasurer, Mr. W. T. Trueman, reported on the satisfactory condition of the finances and an increased balance in hand. The librarian reported that the choir possessed copies of music to the value of over £20. The various reports were adopted with acclamation, and the retiring officers were accorded a hearty vote of thanks. The whole of the officers were re-elected, including Messrs. W. Wheatley, E. Wakeman, T. Baldwin, and Messrs. Smedley, Bedford, Baldwin, and G. Brain on Committee. It was resolved, "That the annual trip of the choir be to the Crystal Palace on the occasion of the Nonconformist Choir Union Festival, and that half the fare of choristers be paid from choir funds." Owing to the action of the railway companies in charging the ordinary fare to singers only a small number of the choir had attended the festival, and it was thought by this means every member of this choir would be enabled to attend. A very pleasant feature of the evening was the presentation from the choir members to Mr. T. Proverbs of a silver-mounted baton and case suitably engraved. Miss Reeves made the presentation, and Mr. Proverbs feelingly thanked the choir for their kindness, which was a great and pleasant surprise, he not knowing anything about it till the presentation. He hoped that they would be enabled to work together as amicably in the future as in the past, and that greater successes would be achieved.

SOUTH SHIELDS.—The Sunday-school anniversary services in connection with the United Methodist Free Church, Victoria Road, were held on August 18th, and were repeated with great success on the 25th. On the former date the sermons were preached by Rev. G. A. Neal, the pastor of the church, and on the latter by Rev. A. Farrington, of Sunderland. Special hymns to tunes by A. J. Jamouneau and other composers were rendered by the choir and scholars, under the direction of Mr. H. F. Beverley, the organist and choirmaster of the church, which were much enjoyed by the congregation, especially "Hail, hail the Sabbath morning" (Jamouneau), which was repeated at the evening services by special request. In addition to the hymns, the choir rendered the anthems "Praise the Lord" (Elvey) and "This is the day which the Lord hath made" (Jamouneau), and Mrs. Beverley gave a very effective rendering of Liddle's popular sacred song, "Abide with me."

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7. Swell Sub to Great.
8. Swell Unison to Great.
9. Swell Super to Great.

### Swell Organ.

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11. Lieblich Gedact Wood and Metal 8 ft., 61 ,
12. Salicional (12 lowest derived) 49 Pipes, Metal 8 ft., 61 Notes.
13. Voix Célestes (prepared for).
14. Harmonic Flute ... Metal 4 ft., 61 pipes.
15. Oboe ... Metal 8 ft., 61 ,
16. Swell Sub.
17. Swell Super.

### Pedal Organ.

Compass CCC to F, 30 Notes.

18. Bourdon ... Wood 16 ft., 30 pipes.
19. Pedal Super (with 12 Pipes to complete compass).
20. Great to Pedal.
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## ROCHDALE WESLEY CIRCUIT CHOIR UNION.

THIS Union is still doing active work and arranging for still further effort. On September 7th about 120 members took part in the meeting to welcome the new ministers. Their singing, ably conducted by Mr. W. Townsend, added much to the interest of the meeting, and was very much appreciated. The selections given were: Chorus, "Great and Glorious" (Haydn); anthem, "I will sing of Thy power" (Sullivan) (tenor solo by Mr. F. Dawson); anthem, "The day is past and over" (J. C. Marks) (soprano solo by Miss Greenhalgh, tenor solo by Mr. F. Dawson).

## MIDLAND CONVENTION OF CHOIR-MASTERS AND MUSIC TEACHERS.

A CONFERENCE organised by Mr. Spencer Curwen was held in Birmingham on September 19th, 20th, and 21st. Papers were read or addresses given by Mr. J. Facer, Miss Behnke, Mr. T. R. Croger, Mr. H. Davey, Mr. W. S. Desborough, Mr. Tom Price, Mr. L. C. Venables, Mr. W. Harding Bonner, Mr. Frank Sharp, Dr. W. J. Reynolds, Mr. J. Spencer Curwen, and Mr. Filmer Rook. We hope next month to give the substance of Mr. Croger's address on "The Organisation and Conducting of Amateur Orchestras."

## Staccato Notes.

MADAME PATTI has taken a residence at Upsala, intending to spend part of each summer in Sweden.

MR. ARTHUR SOMERVELL has been appointed Inspector of Music for the Board of Education, in succession to the late Sir John Stainer. The salary is said to be £700 a year, with expenses.

## New Music.

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*Lord, I have Loved the Habitation of Thy House.* By John E. West. 1s.—This festival anthem—which is the best thing Mr. West has yet produced—was composed for the recent Gloucester Festival. It is written for soprano and bass soli, chorus, orchestra, and organ. We quite expect this work to become exceedingly popular, for without being unduly difficult, it is exceedingly effective.

*The Righteous Live for Evermore.* By C. H. Lloyd. 1s. 6d.—This is a motet for eight-part chorus to be sung unaccompanied, and was written in memory of Queen Victoria. It is cleverly constructed, and, if somewhat heavy, would be very telling when sung by a well-balanced choir.

*Emmaus (a Biblical Scene).* By A. Herbert Brewer. 1s. 6d.—This impressive composition by the talented organist of Gloucester Cathedral should find a place on the programme of those choral societies needing a short and interesting work. Soprano and tenor soloists are needed.

*The Forging of the Anchor.* By J. F. Bridge. 1s. 6d.—This dramatic work, admirably written, will also be appreciated by choral societies. It is full of exciting effects, the accompaniments (orchestral) being really fine. A bass soloist is needed.

## To Correspondents.

A. J. B.—The two notes are of equal length, with a slight accent on the first.

SOPRANO.—It is impossible for us to say whether your voice if trained will bring you an income. See some thoroughly competent teacher of singing and ask his advice.

ADAGIO.—We should advise you to take piano-forte lessons at present, and go in for the organ in about a year's time.

The following are thanked for their communications: T. B. (Hull), C. F. G. (Darlington), E. W. (Swansea), E. E. (Hatfield), S. L. (Barnstaple), D. J. (Carnarvon), A. L. B. (Durham), W. S. (Bournemouth), F. J. (Gloucester), C. D. N. (Sittingbourne).

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10. Nature's festal day	Donizetti.	58. The heart	Spoehr.
11. May-day	Mozart.	59. Rest (a reverie)	Spoehr.
12. Oh! lovely rose	J. Raff.	60. The sledge-bells	Clement Locknane.
13. Lovely spring	Gabussi.	61. When shadows deep at evening fall	Ciro Pinsuti.
14. Constancy	Paer.	62. The summer sea	J. P. Knight.
15. Smiling liberty	Händel.	63. Come and buy	E. J. Loder.
16. The nightingale	Niels W. Gade.	64. Change	T. W. Walstein.
17. The emigrant	Dussek.	65. The rose	George Fox.
18. O lovely peace	Händel.	66. The flower-market	J. Greenhill.
19. Moonlight	A. E. Grell.	67. Haste to the Carnival	Clement Locknane.
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21. The return of spring	Concone.	69. The fay of the woods	John Barnett.
22. See yonder bark	Bellini.	70. The silent land	F. Romer.
23. The lost key	J. Raff.	71. Wild flowers	Sir G. A. Macfarren.
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39. The greeting	Mendelssohn.	87. The blue Moselle	E. J. Loder.
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